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felt of creating a larger interest in the works of art in the Museum and of giving opportunity to enjoy them more deeply. The Museum feels that "great art is the expression of the beauty and mystery of life, and to him who understands brings wisdom, happiness, exaltation."

AMERICAN SCULPTURE AT BUFFALO

Miss Cornelia B. Sage, Director of the Albright Art Gallery, in Buffalo, has arranged for the coming

summer an exhibition of sculpture which will display the work of American sculptors in a manner never before undertaken by a museum. Miss Sage has made for herself an enviable reputation as a museum administrator; she possesses the rare combination of insight and initiative and judging from her work in the past, the art world has the right to expect great things of this exhibition.

Before his death Karl Bitter had an idea of this sort and Miss Sage, quick to see its possibilities, has seized upon the opportunity offered by the closing of the Panama-Pacific Exposition to develop and carry into effect a real sculpture exhibition. Truly the sculptors after long years of patient waiting have finally come into their own, for once they will play a principal part in an exhibition.

All of the galleries of the Albright Art Gallery as well as the grounds surrounding the museum will be placed at the disposal of the sculptors. The sculpture from the Panama-Pacific Exposition will stop at Buffalo on its way East and other pieces have been solicited from many artists.

Robert Aitken and A. A. Weinmann have been appointed by the National Sculpture Society to assist Miss Sage in the arrangement of her splendid undertaking. Buffalo should become a point of pilgrimage this summer for all those who wish to see the sculpture of our American artists as they have never seen it before and may never see it again!

ART INSTITUTE OF CHICAGO

During 1915 there were almost 60,000 more visitors at the Art Institute than in the previous year, a striking

evidence of its increase in efficiency and public service. Thirty-two exhibitions were

held, and the year opened with eight individual exhibitions including paintings, sculpture, etchings and models of the new stage-craft. The regular annual exhibitions were of unusual interest, that of water colors being supplemented by a fine room of paintings from the Boston Water Color Society. The fourteenth annual exhibition of Applied Arts was probably the most attractively installed and, in general, the best exhibition of art crafts ever held in the Museum. The other annual exhibitions included works by artists of Chicago and vicinity, architectural works, water colors, pastels and miniatures, ceramics and china painting, oil paintings and sculpture. In addition there were shown a collection of drawings by old masters; etchings, engravings and Japanese prints from the Buckingham collection; a collection of valentines; Chinese and Japanese brocades; mural paintings; small bronzes; 103 pieces of antique English silver and an exhibition of manuscripts and books. The number and variety of objects displayed is another significant indication of the prosperity and activity of the Art Institute, as is the successful work it is doing along other lines.

ART IN CHICAGO

Twenty-five paintings were purchased from the recent exhibition of work by artists in Chicago and vicinity held in the Art Institute of Chicago. Eleven other works are being considered for purchase by the Commission for the Encouragement of Local Art. This commission consists of Lawton Parker, Victor Higgins, William O. Goodman, Frank G. Logan, Wallace L. DeWolf, Frank A. Werner and Wilson Irvine. The appropriation upon which it can annually draw amounts to \$4,500. This appropriation is made by the City of Chicago in order to stimulate local art. Chicago is the only city in the United States which has established a commission of this character. In addition to the purchases already mentioned a painting by Carl R. Krafft entitled "The Charms of the Ozarks" was purchased by the Municipal Art League. W. Victor Higgins's painting "Town of Taos," and Pauline Palmer's "The Sketch Class" were purchased for the public schools of Chicago from prize funds, and Rudolph F. Ingerle's